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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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## THE HUDSON-FULTON CELEBRATION EXHIBITION\*

THE exhibition of objects of art to be held at the Museum in connection with the Hudson-Fulton Celebration will be divided into two sections, embracing (1) Dutch paintings of the period of Hudson, together with Dutch furniture and objects of art of the time, and (2) examples of the American industrial arts dating from about 1625 to 1825, with paintings by American artists of Fulton's time.

For reasons that are self-evident, it was felt that the exhibition in the Metropolitan Museum should be purely artistic in character, rather than historical, and there being few works of art associated with the life or personality of Henry Hudson himself, for this part of the commemoration it was determined to attempt to bring together a loan collection of Dutch art of his time, that is, roughly speaking, the first half of the seventeenth century, the period when Dutch painting was at the height of its development. With liberal coöperation on the part of private collectors, it was believed that such an exhibition could be made worthy of the occasion, the Dutch school being the only one of the great schools of the past which can be said to be well represented among the collections of America. It is a pleasure to be able to announce that already the responses received to the requests for pictures have exceeded even the anticipations of those who have had the selection in charge. It can now be confidently stated that this

part of the exhibition will constitute by far the most important collection of old masters that has ever been shown in this country, and will rival in interest any of the famous loan exhibitions which have been held in Europe. Including several paintings which are hung in the Museum galleries, about ninety masterpieces have been promised up to the present time, with the prospect of more to come. Among those already secured are twenty-five Rembrandts, illustrating the various stages of his artistic career, thirteen portraits by Frans Hals, and works by Vermeer, Jacob and Salomon Ruisdael, Cuyp, Terborch, Pieter de Hoogh, Hobbema, Jan Steen, Van Goyen, Van der Helst, Van de Velde, Metsu, Van der Neer, A. Van Ostade, Koninck, Van de Cappelle, Wouwerman, and Nicholas Maes.

The list of contributors is not yet complete, but those who have already agreed to lend paintings from their collections are the Chicago Art Institute, which will send its beautiful Rembrandt of a Girl Standing at a Door; the New York Historical Society (Rembrandt), J. P. Morgan, who will send eight pictures from his house in London; Thatcher M. Adams (1), M. C. D. Borden (8), Senator W. A. Clark (4), Robert W. de Forest (2), H. C. Frick (number uncertain), George J. Gould (4), Mrs. H. O. Havemeyer (3), Ferdinand Hermann (1), Mrs. C. P. Huntington (8), Mrs. Morris K. Jesup (4), J. G. Johnson, of Philadelphia (8), Richard Mortimer (1), Charles M. Schwab (1), Mrs. J. W. Simpson (2), Charles Stewart Smith (2), W. A. Slater, of Washington (2), Sir William Van Horne, of Montreal (3), W. K. Vanderbilt (1), P. A. B. Widener (number uncertain).

In addition to the pictures, it is intended to give the galleries in which they are hung

\*The statement here printed is substantially a copy of the report made to the Hudson-Fulton Celebration Commission by Robert W. de Forest, chairman of the Committee on Art Exhibits.

a decorative effect by the introduction of a limited number of objects of other arts of the same period, such as furniture, silver, and pottery, but the arrangements for these are not yet sufficiently advanced to warrant a description of them.

The American section of the exhibition will embrace examples of the American industrial arts dating from the earliest Colonial times in New England and New Amsterdam to 1825, and paintings by American artists of Fulton's time. In the collecting of these objects, the aim has been to show by means of the most noteworthy examples the development of artistic expression in the more important handicrafts. In the exhibition of them, care will be taken to give them the best possible chance to be seen to advantage in a sequential arrangement. It being the first time such an exhibition has been made, it is hoped that a new emphasis may be given to the importance of our early workmen.

The most important group shown will be the furniture. In the early Colonial days almost all of the furniture was brought by the settlers from England or from Holland. Later much of the household furnishing was imported, but craftsmen early began to ply their trades, using as models what had been brought out from the mother countries.

Little seventeenth-century furniture now exists, and it is only through the courtesy of Eugene H. Bolles, of Boston, who has lent examples of oak chests, chests of drawers, "turned chairs," "wainscot chairs," etc., from his remarkable collection, that the Committee is enabled to make a noteworthy display in this direction.

Previous to the beginning of the eighteenth century, oak was the wood most used by cabinet-makers; with the introduction of mahogany about 1720, however, a new era began. Of this period we shall be able to show all of the variations in style worked out in this wood, and well known by the names of the English cabinet-makers—Chippendale, Sheraton, Hepplewhite, Adam, etc. Of these styles the exhibition will contain examples brought from England through the ordinary channels of trade and copies produced in this country. Many excellent and important specimens

have been secured through the kindness of several collectors of note, among them George S. Palmer, of New London, Conn., Dwight Blaney, and F. H. Bigelow, of Boston.

Of special interest to New Yorkers will be the examples of furniture of Fulton's own period, made by a cabinet-maker of New York, Duncan Phyfe, and generously lent by R. T. Haines Halsey. Phyfe was strongly influenced by the immediate followers of the French Empire style, but he brought to his work an individuality in his motives and an excellence of technique which raise him above the other workmen of his time and allow us with reason to claim for him the place of New York's great cabinet-maker.

Accessory to the furniture are collections of American-made silverware, showing specimens of the handicraft of the comparatively speaking large body of silversmiths in New England and New Amsterdam and including a number of the very rare pieces by Paul Revere, better known as a soldier than a silversmith; also pewter, glass, and pottery.

For the silver we are indebted chiefly to R. T. Haines Halsey and George S. Palmer, who have placed the whole of their collections at the disposal of the Committee.

As with the silver, so with the pewter, glass, and pottery, most of which will come from the collections of Alexander W. Drake, of this city, and Edwin A. Barber, of Philadelphia; the arrangement will bring out the story of the development of the industrial arts in this country before 1815.

Through the generous coöperation of the Colonial Dames of New York, pictures by Smybert, Copley, etc., have been obtained to give additional character to the rooms in which the industrial arts are shown—enough to show the degree of the taste for the arts in the colonies as expressed in all its branches.

The full list of names of lenders in this section will be given in a later number of the BULLETIN.

The date set for the opening of the exhibition is September 20, 1909, and the time of closing, the middle or end of November.